

## Dramatic.

### The "Jolly Musketeer."

The Salt Lake Opera company with Emma Lucy Gates, presents the "Jolly Musketeer" for the first time tonight. George Lask has been giving the company a taste of professionalism the past week, and there is a snap about the work in the "Jolly Musketeer" that savors of something past the amateur.

The house has had a big sale for tonight, and success is assured for next week.

### Julia Dean with Goodwins.

Good work little girl. We watched you play Cinderella at five years of age in the old Continental, we saw you play Hearts in your girlhood days, then at the Grand theater, next with Jefferson, then you came home again with the Neils, and now with Nat and the beautiful Maxine. We can't write a stereotyped notice, little ingenue—with all the host of your old Salt Lake friends and playmates we wish you the success that must be yours.

### Jonas.

Jonas played a piano at the theater Wednesday evening. Jonas treated us. It wasn't solely an exhibition of beautiful mechanic action, it wasn't with the poses and mannerisms that most musical geniuses most affect. He played music for all of his audience, and there was no one who left the theater unappreciative.

The programme was a most popular one, and was selected from Chopin, Schumann, Liszt, Rubenstein, Wagner, Schubert and Delibes. The professor also played two of his own compositions.

Calder's new Steinway was the piano used.

### Such a Kidder.

Kathryn Kidder like Blanche Walsh is very unfortunate in not being able to find a play, but that is no reason why she should bill an "immortal comedy" and bore a patient audience for three hours.

As Peggy in "The Country Girl," Miss Kidder is clever, but she is becoming a trifle gross for her old romp act, and she is not attractive enough to hold an audience through anything as "talky" as the infliction of the last two nights. Every now and then there was a breath of relief in a bright line, but there weren't enough of them to compensate for the arid dialogues in every act. Of the other ladies in the company Miss Ashworth is particularly strong as a poser, and Miss Flinck did a rather smart bit as the maid.

And then a Mr. T. V. Hamilton played Moody. A lack of intelligence, and utter stupidity in his interpretation of the part, was a guaranteed cure for insomnia. As "a actor," he is most vealy. Messrs. Hackett, Ferguson and Orr Cash gave an artistic performance, and especially is this so in the case of Mr. Cash—"Orr Salisbury." This is not said because this city was his home,

and his friends are here. He gave a finished performance. Would that we could say as much for the rest of the support.

The company goes to San Francisco from here, and if the Kidder springs "The Country Girl"—Mont Pelee will be as a toy firecracker beside Peter Robertson and Ashton Stevens.

### Mansfield.

It has been years since Mansfield favored us with his presence, and his engagement at the Salt Lake theater next Thursday, Friday and Saturday will be the most notable theatrical event of the season.

He will play "Beaucaire" on Thursday evening and Friday afternoon, "Beau Brummel" Friday night, and "The First Violin," on Saturday evening.

He is the first actor on the stage today, and the productions his management has scheduled for next week, are among the most eminent successes of his artistic repertoire.

Mansfield's "Beaucaire" has been his only play this season, until starting on his Western tour, and from the interest in the story of the barber-prince and the fact that it is to be played but twice there will be a great demand for tickets.

Beau Brummel on the stage, as portrayed by Mansfield is historical and is one of the most fascinating of his creations. Mr. Mansfield will be seen for the first time here as Eugene Courvoisier in "The First Violin."

Jessie Fothergill's story of the musician in the Elberthal symphony is familiar to nearly everyone, and with Mansfield as the princely violinist, the play will be charming.

### A Startling Production.

Not so very long ago, before eminent theologians found their time engaged by the task of tearing to tatters various traditions of Christianity, the drama could not have marched far into theological territory without meeting stern challenge. The defenders of the faith must be very busy now, however, for the glare of the footlights is being turned on most sacred things and not a word has been heard from the pulpit.

"The Christian," with its frank discussion of the ways of the English clergy, has paved the way for "The Eternal City," in which the Pope will be represented in the flesh, while "Ben Hur," in which the presence of the Savior of mankind was indicated by a white calcium light, has made possible "Mary of Magdala," in which the personality of Christ will be a prominent factor in a dramatic love story. Miss Viola Allen's venture in "The Eternal City" will be watched during the next theatrical season with an interest that will be exceeded only by that in Mrs. Fiske's appearance as the woman who wept at the tomb of Jesus.

It is all the more surprising that nothing has been said in protest against these coming productions in view of the trouble caused by the project to present the "Passion Play" in New York. When Salmi Morse undertook the task twenty years ago the clergy united against him and the power of the city administration was used without stint to defeat him. So bitter was the campaign that he finally drowned himself in the Hudson River. When it was proposed to

bring the "Passion Play" from Montreal during the season just ending there was every evidence that the experiment would have similar results. The Lamb's club was almost disrupted because it gave in private a few tableaux from Clay M. Green's "Nazareth," into which the person of Jesus was not introduced.

Mrs. Fiske wisely takes the position that her new play is in no sense related to the famous Oberammergau drama. She holds that it is not religious, but strictly historical. It is an American version of a drama by Paul Heyse, the dean of the German playwrights. Mr. Heyse left this work until he was in his final years of activity. He has been a disciple of the German leaders of liberal thought on religious matters and has echoed their views of the events surrounding the death of Christ.

He has made use of only two Biblical characters in his drama. They are Mary of Magdala, the Mary Magdalene of the New Testament, and Judas Iscariot. Both will cause no end of discussion, both because of their interpretation from a dramatic standpoint and the bearing of that interpretation upon the life and character of Christ.

Mary is first presented as a profligate, a woman of wealth seeking to pass her life in the enjoyment of the pleasures of the world. Sold into slavery in her youth, her parents lost, she has nothing to bind her to the conventions of society. Her master in Magdala was wealthy and to her was left his wealth. Her ways become the scandal of Jerusalem and the populace determines to drive her forth from its gates. She is pursued by a mob which would stone her except for the intervention of one who goes to her aid and faces her tormentors, repeating the words of "the Master," "Let him that is without sin cast the first stone."

To this deliverer Mary turns, lavishing upon him her love. Though "the Master" does not appear it is shown in the next scene that the profligate woman has come under his influence. His presence and nature awakens her spiritual nature, so long unrecognized in her life, and after long

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## Salt Lake Theatre.

GEO. D. PYPER, Manager.

### SALT LAKE OPERA CO.

WITH

**Emma Lucy Gates**

IN

## "THE JOLLY MUSKETEER"

Saturday Matinee and Night, and

**MAY 26th-27th-28th**

Prices, 25c, 50c, 75c, \$1. Matinee Prices 25c and 50c